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of this Association which was originally known as the Woman's Art Club of New York. Its membership now, however, includes women from twenty different States.

This Association is actively engaged at present in a crusade against the picture postal cards of New York which are now being sold, and is endeavoring to secure cards which are more artistic in design.

Under the auspices of the INTERESTING "ART TOURS", American Federation of Arts, the Eastern Art and Manual Training Teachers' Association, the Western Drawing and Manual Training Association, and the Paris International Congress Committee, an "Art Tour" to the Pacific Coast under the business management of the Bureau of University Travel has been planned. This tour starts from Chicago, goes west by way of the Northern Pacific Railway, spends a week or more in San Francisco and returns by Southern California, the Grand Canyon and the Middle West. This will include visits to both of the Expositions and contemplates a series of art conferences while in San Francisco.

Mr. Royal Bailey Farnum, Director of Art Education in New York State and Chairman of the American Committee for the Fifth International Art Congress will conduct the tour, the purposes of which are to bring into closer relationship those interested in art and to increase the knowledge of that beauty in both nature and art which exists in our own country.

Under the direction of Mr. Walter R. Gale of the Art Department of the Baltimore City College, Baltimore, Md., a more comprehensive tour is being planned. This will comprehend not only the Far West and the Pacific Coast Expositions, but will comprehend Japan with its many wonders of art and relics of ancient civilization.

A NOTABLE HANDICRAFT EXHIBIT In the Peabody Galleries, Baltimore, there was set forth during the month of April under the auspices of the Handicraft Club of that city, an extensive and exceedingly well selected exhibition of Arts and Crafts. The Gal-

lery, which in its usual aspect is most uninviting, was converted into a peculiarly beautiful and alluring hall by the discriminating use of latticed screens and the tasteful placing of exhibits. Rarely is an exhibition more artistically installed than this.

The exhibition comprised needle work, woven, dyed and decorated fabrics, furniture, wood carving, metal work of all kinds, silverware, bronzes, pottery and porcelain, glass, basketry, book binding and illumination. One feature of the exhibition was a collection of chairs of the Colonial period lent by private owners, silhouettes, many a hundred and more years old, likewise lent from private Baltimore collections. These things of earlier days were set forth in a room given up entirely to their display.

ART
EXHIBITIONS
AS A FACTOR
IN RELIGIOUS
INSTITUTIONAL
WORK

Readers of the March issue of ART AND PROGRESS will recall an article on the Statues of Booth and Beecher recently modeled by two well-known sculptors. The Beecher Statue by Gutzon Borglum stands in the center of the Beecher Arcade, which connects the Arbuckle Memorial with old Plymouth Church in Brooklyn. This arcade forms a gallery which is finely adapted for the display of works of art, and here it is purposed to have loan exhibitions of paintings and sculpture in connection with the educational work carried on by the Arbuckle Institute. Three exhibitions, representative in character, have so far been held under the direction of Leon Dabo, art director of the Institute. Speaking of this innovation as a feature of church work Dr. Hillis has said: "So far as I know, for the first time in history, a church has erected an art gallery where it will give monthly exhibitions in the interest of its young men and women. In the past the rich men and the leisure classes have had the beautiful, but those young people who are just beginning have had unseemly surroundings and have starved and denied themselves. Those of you who make your way into Plymouth Gallery will find examples of the best work done by contemporary artists.